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fessor Showerman would demand and as I said such papers as this should conduce to an improvement in our methods. The paper is well worth reading¹. G. L.

ELEMENTS OF INTEREST IN THE ANABASIS²

In the whole field of literature there are perhaps few books upon whose merits all would agree. One is charmed with a masterpiece, another hates it. Mr. Andrew Carnegie found the Iliad dull, tiresome and monotonous, and Professor Harry Thurston Peck says that, taking the Iliad as a whole, Mr. Carnegie is right. Yet, surely, dissenters from this opinion are numerous.

So concerning the Anabasis there is divergence of opinion. The editors tell the school-boy that he is about to take up a story of singular interest. Sir Richard Jebb pronounced the Anabasis "one of the most fascinating books in the world"; Sir Alexander Grant said, "No more graphic and stirring narrative was ever written"; Curtius declared it "one of the most valuable documents of antiquity".

On the other hand, Mr. E. C. Marchant edited a reading book, adapted from Wilamowitz's Griechisches Lesebuch, of selections from various authors, to save students "from being set down at a too early stage in their learning of Greek to Euripides and Xenophon", for, he says, "a course of parasangs inspired in me a hatred of Xenophon so intense that it took me twenty years to forgive him".

What the boy or girl thinks of a given work undoubtedly depends largely upon how the teacher approaches and handles it. Why shouldn't the youth call a masterpiece dull—yes, hate it—if he has been made to focus his attention solely or chiefly on the language and the grammar? This must not be interpreted to mean that grammar is to receive no attention. Far from it. Grammar is vital and indispensable. Professor Gildersleeve has truly said, "The study of syntax is of the utmost importance for the appreciation of literary form". But grammatical study is after all only a means to an end and no one in teaching an author should dwell so continuously on the grammar as to make it the apparent aim of his study. In a given lesson not every syntactical construction need be treated, with religious and painful care, as if the opportunity would never be offered again. A very few constructions carefully selected and thoroughly taught will suffice for one lesson.

¹ Cf. also Professor Showerman's papers on The Case of Literature in the Classical Journal 4.260-271, 291-302. His criticisms in his latest paper remind me of Juvenal 7.229-236 (where, curiously enough, it is the *parentes*, not the *grammatici* themselves, that are at fault). Cf. also Quintilian 1.8.21 mihi inter virtutes grammatici habebitur aliqua nescire (Quintilian's *grammaticus*, then, is to be in some ways on a par with Juvenal's *femina*, 6.451), and, finally, a delicious chapter in the Noctes Atticae of Aulus Gellius (14.6), rendered doubly delicious to the student of Gellius by his recollection of many themes solemnly discussed by Gellius himself. C. K.

² This paper was read at the meeting of the Classical Association of the Atlantic States, at Haverford, Pa., on April 23, 1909.

Interest should be added by noting stylistic effect and by indicating the more obvious resemblances and differences in Latin and English.

Some attention must be given to identifying and analyzing forms. Let their characteristics be emphasized—stem, suffix, augment, reduplication, accent. Students must early learn to recognize forms at sight with positiveness; as it is, many go through college lacking that ability.

Of course, the principal parts of verbs must be mastered, but for each lesson let not more than four or five verbs be assigned, and, to insure accuracy, require written as well as oral recitation of the parts. When the class has finished the Anabasis at this rate of progress, the common irregular verbs will have been met and studied several times.

The acquisition of a vocabulary—a matter of prime importance—is difficult and demands careful consideration, although hitherto it has been too much neglected. Experience has proved the inadequacy of the old method, which often results in a confused half-knowledge of the meaning of words. And would we not be startled were we to realize what time we have lost in thumbing the lexicon again and again in search of words that we have often met before? At this point there is a great leakage. Here there must be repairs and a stoppage of waste. Well directed efforts towards this end are needed. We must have a Vocabulary of High School Greek. Will not this Association take the initiative in providing for such a work? Until we get such help, lists must be made of the new words met in each lesson and these must be studied apart from their context. It is a mistake to give up memorizing vocabulary, as is commonly done, as soon as the beginners' book is finished. In studying the words, moreover, constant attention must be devoted to derivation and to related words in Latin and English. We are told that there are only about nine hundred primitives in the Anabasis, which fact indicates that the acquisition of the vocabulary will be far less arduous if rational methods are followed. Students etymologize with great zest, at times, of course, making absurd guesses, but the teacher is at hand to direct and guide. Let them exercise their ingenuity. The vocabulary of the Anabasis affords much opportunity for this. Genuine pleasure, for example, results from detecting the origin of such derivatives as athlete, acolyte, parallel, antipodes, arctic, ascetic, electric, horizon, school, and hundreds of others of equal interest. It thus dawns on the youthful mind that the Greek language is not after all dead, but vitally persistent in their own mother tongue to an extent that not only interests but truly astonishes them.

So, then, the study of forms, syntax, vocabulary is vital and ought not, nay must not be neglected. Nor is this a dismal truth to face, for to the healthy mind under the guidance of a sane teacher who presents

these subjects tactfully and in due proportions they are not depressing. Nay rather interest and pride may be stimulated from the consciousness of mastering and gaining the ability to reproduce the intricacies of an ancient tongue. Thoroughness and accuracy enforced by a live teacher will never destroy enthusiasm for any subject. Superficiality to evoke interest may attract numbers for the moment, but it will not stand the severer test to follow. In the later stages enthusiasm wanes from instability of foundation, numbers dwindle and our cause suffers.

After all, it is the subject matter that gives value and interest to the *Anabasis* and therein lies the chief reason for its study. In taking it up with our classes we must approach it at the outset as a piece of the world's literature that has survived because of its merits for more than two thousand years—a tale of the hazardous expedition of a small band of brave and adventurous Greeks led by an ambitious youth to the very heart of the great king's vast empire, where in the decisive battle they lose their commander, after which their perilous retreat is conducted with admirable strategy through bleak and mountainous lands and hostile tribes with the loss of a small percentage of their men. Here is action, adventure and achievement, in which the youthful mind takes special delight. Nor has our author given us a mere narrative of bare facts. Comparatively little space is devoted to the actual march. He who, like Mr. Marchant, remembers only or chiefly the parasangs has taken away merely the hem of the garment, which is no fault of the author. The parasangs are perhaps most numerous in Book I, but these passages are so easy that the student quickly passes over them and surely never objects to them. But this same book is rich in elements that can hardly fail to awaken and sustain the reader's lively interest. There is first of all the interest of uncertainty and expectancy, which the Greeks themselves felt, for this was a new and bold venture and they knew not what they would encounter as they advanced into the unknown realm. Then, too, in this single book one reads of myths and satyrs, of sacrifices and soothsayers, of games and prizes, of beautiful parks, of treason and desertion, and of clever leaders. A series of vivid pictures enlivens the narrative. There is the brilliant entertainment of the Cilician queen, the stoning of Clearchus and his clever acting as we behold him in tears before the assembly; then the hunting scene in the desert with the ostrich raising its wings for sails and speeding on like a ship over the sands and never caught. The trial of Orontas presents a vivid scene, strong in dramatic element. And from the story of the decisive battle who does not turn with a definite mental picture of the fatal encounter as Cyrus, crying out *τὸν Ἀνδρα ὄρω*, rushes to his death. Then, after this dramatic climax, we pause for a eulogy of our fallen

hero—the most striking instance of the analysis of character that is so peculiar to Xenophon.

At the opening of Book II, the reader is in suspense. With the battle won but their cause lost, and their aspiring prince slain, what will the victorious yet defeated Greeks do. They are equal to the occasion. They will not surrender and retreat is in order. But now our indignation is stirred by the duplicity and treachery of Tissaphernes. Again the course of our drama is interrupted, the action is halted, the issue uncertain. How tense the strain, how keen our sympathy, as that deep gloom settles over the Grecian camp. With a most graphic picture our author portrays their distress in that admirable series of clauses, with pathos intensified by the marked asyndeton—*πατρῴων, γονέων, γυναικῶν, παίδων* (3.1.3). Here is a tragic situation presented with a sense of literary form. At this critical moment our author himself comes on the stage with befitting modesty and our hopes are raised. Xenophon's appeal to Socrates and the Delphic oracle can not fail to interest every reader, and the story of the dream that impels him to act is told, as Grote observed, in true Homeric vein. And who does not enjoy the action that follows as Xenophon rouses the captains and, arrayed in full dress, issues that wise, eloquent and patriotic appeal which puts new life in his followers and unfolds the plan that saves the day. Students should formally analyze this address, pointing out its aim and summarizing the arguments. In other words, this and every speech should be felt, read, and studied as a speech—the setting, the structure, the purpose all being regarded. In the course of this speech occurs that interesting diversion, the ominous sneeze. Let a collection be made of the numerous passages that furnish evidence of the superstition and strong religious sentiment by which these soldiers were actuated. Nor must the reader fail to be impressed by the early workings of democracy in this roving state, as its citizen soldiery by show of hands decides one way or another by a majority vote.

As the troops again take up the march in the course of this book, divers incidents hold our attention and occasionally we are refreshed by digressions never too long and in Herodotean style, including bits of archaeology, history and mythology of places visited. The rejected plan for bridging the Tigris by means of skins is full of interest and every youth enjoys the pen picture of Soteridas pushed from the ranks by Xenophon, who seizes his shield and trudges on in true democratic fashion.

Book IV in particular elicits manifold interest. There is the mountain climbing with hard fighting against the sturdy mountaineers. The strategy of the resourceful leaders is a topic for study so profitable that an English army officer was inspired to write on *The Retreat of the Ten Thousand, A Military Study for all Time*, and an American officer was led to

declare "more tactical originality has come from the Anabasis than from any dozen other books. . . . After the lapse of twenty-three centuries there is no better military text-book than the Anabasis".

The brilliant campaign against the Carduchian heights calls for detailed investigation and, if properly presented, will evoke enthusiastic admiration. Text-books usually contain cuts illustrating the topography and military movements, but, to prevent confusion in the reading, these diagrams must be placed on the board. I have known students in reading this section, partly at sight, to become so engrossed as to ask permission to stay past the hour to see how the story comes out.

The march through Armenia inspires lively interest in this people with their strange customs, their underground houses, barley-beer and all the rest. We enjoy the picture of the soldiers resting in camp and telling their war stories after the vigorous campaigning in the mountains. Then we follow them sympathetically as they plunge into deep snow and face blasting winds and bulimy. Nor does the interest lag when they encounter the Taochi. This picturesque struggle closes with that tragic spectacle of men and women hurling their children and themselves down over the cliffs. Soon follows the most brilliant picture of all, that thrilling scene on the mountain whence comes the soldiers' shout of *θάλαττα, θάλαττα*. This is the climax, but through another chapter the interest is sustained with that touching incident of the former Athenian slave recognizing his native land and conversing with his own people; then we have the encounter with the Colchians, where they eat the poisonous honey, and, lastly, the games by the sea.

Now, shall the study of the Anabasis terminate with Book IV? By no means. The healthy mind wants to trace the career of the ten thousand to the end. It may be necessary to do much of this at sight, and lack of time may necessitate the omission of less important parts, but this is preferable to reading the first four books entire with nothing from the last three. If necessary, sacrifice some of the second and third books to save the best parts of the later books. We cannot be too often reminded, as our best scholars have repeatedly urged, that "reading, more reading, and yet more reading is what is most needed". The teacher must be imbued with the reading spirit and then infuse this spirit into the pupils. Read choice bits to them and refer them to other selections for private reading with no set examination in view, but to be brought up for informal discussion. Good progress is made if we stimulate a desire for reading. This will be easier if by sound methods we develop the ability to read. After mastering the vocabulary of the first four books, students will read the last three with comparative ease, with only occasional use of the lexicon.

Book V gives further opportunity for studying the

character of the author, who figures prominently and does good service under heavy responsibility, in the absence of Chirisophus. If, as good scholars maintain, the Anabasis was written to vindicate the author, there is so much more reason for reading the later books, for otherwise we are unable to view the work in the spirit in which it was written. Xenophon's conduct is more than once called into question but his defence is always ready. One of the choice bits of dialogue is the scene in the last chapter of Book V—the court-martial before which Xenophon defends himself against the charge of a soldier whom he had struck. It appears that he was a mule-driver, who being ordered to carry a sick man was struck because he was afterward found on the point of burying him alive, although it is agreed that the sick man died just the same. Let this dialogue be read to the class in a good translation if they can not read it for themselves.

Book VI opens with a captivating scene, when the Greeks give a banquet to the Paphlagonian deputation and in most entertaining fashion dance their strange national dances—the Thracian sword dance; the charming dance of the Aenianians and Magnetics, imitating a peasant attacked by a robber; the mimic shield dance of the Mysian with lively contortions and somersaults; then the Arcadians in stately dance with martial strains; and lastly the Arcadian dancing girl in an exhibition of the Pyrrhic dance to the delight of all. Here is a picturesque scene that has peculiar interest to-day, when folk-dances are taught and becoming popular. Yet most of the boys and girls who read the Anabasis never hear of these fascinating parts.

Another interesting study of our author is afforded in Book VI, when the proposition is up for making Xenophon supreme commander, an honor which he gracefully declines in favor of a Spartan. This incident throws light on the politics of the day and the passage contains an admirable summary of the arguments for monarchy. In reaching his decision Xenophon has recourse to sacrifices and information is given concerning the methods of interpreting omens, which can not be gained from the preceding books. From this book, too, we learn the motives of the soldiers for joining the expedition. It was not from want of a livelihood in the case of the majority, but they had heard of the valor of Cyrus and of the successes of his followers, and to join him some ran away from fathers and mothers, while others left their children behind in the hopes of returning to them with a fortune.

The last book is of particular interest as it unfolds the final stages of the drama. With the army again in Europe, the grave question as to the disposition thereof arises and soon follow the memorable negotiations with Seuthes. The story of his life and his unique banquet to the Greek officers are delightful

reading and a storehouse of information on manners and customs. After the stirring campaign under Seuthes, when difficulty arises concerning pay withheld by that commander, it is settled by negotiations brought to a close with Xenophon's brilliant speech, in which he triumphantly presses home the justice of the Greek demands and the unfairness of Seuthes's ingratitude. This masterly address will repay careful analysis and is a fitting conclusion to our companionship with the author on the memorable journey.

Apart, then, from the need of completing the story, these later books should be read because of their literary and historical merits and because of their charming and illuminating episodes. Merely to enumerate the divers elements in the *Anabasis* would appear to be enough to convince one that it is a fascinating story and that the author has invested the narrative with a very human interest. It is what has been called "history dramatized", which Professor Lodge (*Imagination in the Study of the Classics*, Educational Review, September, 1901) has well described as "a series of scenes of greater or less prominence, on a thread of advancing narrative. Marches, sieges, battles, councils, are parts of the machinery by which the scenes are presented and the chief figures brought into view". These animated scenes take a strong hold on the youthful mind. Love of adventure is kindled, sympathy stirred, imagination awakened, and admiration evoked for the sturdy and clever sons of Greece.

We need not consider how to make the Classics interesting by introducing extraneous matter that tends to distract. This literature in itself is intensely interesting; let us not make it dry in the manner of the teacher of incredible diligence and high-mindedness of whom Mr. A. Benson writes (*Educational Review*, March, 1900): "He possessed in an almost unique degree the power of alienating the attention; he carried dullness into all he taught; and the world of knowledge as he exhibited it was like a landscape under a heavy fall of snow, all sounds dulled, all outlines merged". Let us rather imitate the Professor of Geology of whom, according to Mr. Benson, a great classical scholar said, in describing how he attended a lecture in undergraduate days, "I came away firmly convinced that I had mistaken my real bent up to that moment and that geology was the one thing worth studying".

In conclusion, the elements of interest residing in the thought, style and form of the *Anabasis* and other Classics must first be felt by the teacher and pointed out with persuasive enthusiasm. Then the student will feel their power by vital touch of the man already himself enthusiastic. This is "education by contagion", it is the "personal touch in teaching". Pupils need to be taught to observe what the teacher observes, this taste and feeling for literary quality have to be cultivated. They must learn to view

the work in perspective, to read it as it was written to be read, to visualize the scenes, to feel a speech as a speech, narrative as narrative. They must discover how this account of the most memorable exploit of its kind bears witness to the courage, versatility and endurance of the Greek character, and how historically significant the expedition is in being a prelude to conquests to follow. This, I take it, is what Mr. Hiram Corson means when he says, "The only true object of literary study is to take in the life of the work studied".

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THE VOCABULARY OF HIGH SCHOOL LATIN AND HOW TO MASTER IT

The publication recently of the lists of words for Latin students in the secondary schools to learn has called attention emphatically to the importance for such students of really knowing a limited stock of Latin words. Too few such students master their vocabulary well enough for success in reading Latin; and so translation, even though one may not wish it, accompanied by a most wasteful thumbing of the dictionary, is the only process practicable in their work.

A dead language is the crystallized result of a nation's effort to secure some medium for the expression of its thought. Accordingly a modern language, in so far as literature and the art of printing have stereotyped its expressions—the King's English, for example—is as dead as Latin. We are trained to use the fully crystallized thought-units produced by English minds in the environment of English civilization. For an authoritative statement concerning these thought-units we refer men to the English dictionary, the grammar, and the rhetoric.

Now, if we have developed our own set of thought-units, that is no ground for inference that the Romans, in their environment, developed a set exactly corresponding, unit for unit, with ours. In fact, the Roman thought-units are likely to be different. And even if they were the same, environment, or context, would modify them *ad libitum*. There would be no means of telling beforehand to what use a particular thought-unit might not lend itself in case of need.

In the study of a modern science, the student deals with things visible, or audible, and so forth. In the first few years of his life, he acquires the power to appreciate aright, in the main, the significance of what he needs but to see or hear to understand. Process *n*, accordingly, with the objects of natural science as thought-units, is easier than the same process with the content of Latin words as thought-units. For instance, it would be easier to distinguish the difference between twelve and fifteen inches than between *facio* and *conficio*, and easier to distinguish sweet from salted butter than to distinguish *homo* from *vir*. In each case, we